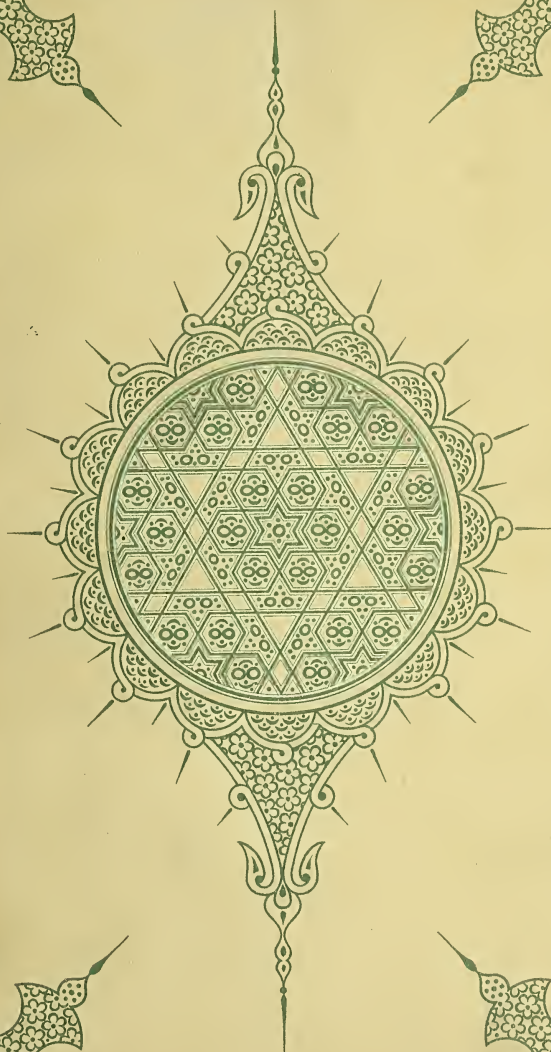


HE
6185
S373H443X
1918

NPM



POSTAGE STAMP ISSUE
FOR THE HEJAZ

Gift of
GEORGE T. TURNER

Two hundred Copies of this
Special Edition have been printed. This
Copy being the One hundred & thirty first
dated 15th March 1919

is presented to:—

Mr Léonce Colucci Bey





COMPLETE SET OF SERIES POSTAGE STAMPS



Two Piastres



One Piastre



Half Piastre



Quarter Piastre



Eighth of a Piastre



One Para

TAX STAMPS



Two Piastres



One Piastre



Twenty Paras

6185
5373 H44.2X
1913

A SHORT NOTE on the
DESIGN and ISSUE of
POSTAGE STAMPS
Prepared by the μ μ
SURVEY of EGYPT for
HIS HIGHNESS μ
HUSEIN μ μ μ
Emir & Sherif of Mecca &
KING of the HEJAZ

El-Qahira, MCMXVIII μ μ



INTRODUCTION

The fall of Damascus on September 30 ended what may be termed the Hejaz stage of the Arab revolt, and made the moment appear opportune for the publication of these notes of a minor episode in that movement—the replacement of the Ottoman postage stamps. The notes were compiled in response to numerous enquiries for detailed information from those who assisted or had occasion for special interest, and the publication is confined to a small edition for those so situated and for official record. A limited number of copies is reserved for National War Museums and National Libraries.

Should sufficient applications be received during the next eighteen months, a limited re-issue is contemplated for public sale at five Egyptian pounds a copy.

It is desired to take this opportunity to express the obligation due to all those who gave assistance or counsel, in particular to El Emir 'Awrnis of the Northern Armies of His Highness the King of the Hejaz, at whose suggestion the work was undertaken, and to whose critical acumen the success met with must largely be ascribed.

While the publication has been in the press hostilities have ceased between the Entente Powers and Turkey. It is therefore desired to add that the notes appear as written during the war and are to be regarded as purely of historic interest.

The decoration of this volume has been taken from truly Arabesque sources with only sufficient adaptation to render the designs suitable for reproduction in monochrome on a reduced scale.

SURVEY OF EGYPT.

November, 1918.

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POSTAGE STAMP ISSUE FOR THE HEJAZ

IN June 1916, H.E. the Grand Sherif of Mecca,* having declared his independence of Ottoman dominion and raised the standard of independence, could no longer continue to use the Ottoman postage stamps previously current in the Hejaz. Accordingly, in the middle of July, the Arab Bureau made enquiries of the Survey of Egypt as to the possibilities of producing a series of postage stamps for use in the Hejaz.

In the East, the issuing of postage stamps and the striking of coins being high attributes of sovereignty, it was recognized that the assumption of either would go far to help to establish belief in the reality and permanence of His Highness's repudiation of Ottoman dominion. The striking of coins in His Highness's name was for the time being impossible, nor, restricted as they would be to internal circulation, would coins have been as useful evidence of independence and sovereign power to the world at large as postage stamps, which, at the time of the approaching pilgrimage, would be forwarded on letters from Mecca to their own countries by the faithful of all Islamic peoples not actually subject to Turkey.

The Survey had not previously had occasion to produce postage stamps, but the resources of modern photo-process

* Now His Highness Husein, Emir and Sherif of Mecca and King of the Hejaz.

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work and offset lithography are great, and no intrinsic difficulty was expected which could not, with the aid of the Government Press, be overcome by suitable improvisation. In anticipation, two sufficiently serious obstacles presented themselves: (1) the lack of suitable stamp paper; and (2) the lack of suitable stamp inks. Design and reproduction were not expected to present any difficulties that could not be surmounted.

Curiously enough, the stage in which real difficulty has been experienced in producing a good postage stamp without special installation, *viz.*, perforation along the junctions of the stamps, was the only one not sufficiently considered in the brief telephonic conversation which initiated the work.

Before proceeding to a discussion of the design of the stamps, it may be advisable to consider briefly here the less interesting but technically important questions of paper, ink, and perforation.

PAPER.

It is a usual, but not invariable, practice for stamps to carry a watermark; it was, however, obvious that, at least for the early issues, this precaution would either have to be dispensed with, or recourse had to the alternative of an "all over" watermarked paper not designed or intended for the purpose in hand. No great importance attaches to the practice of watermarking postage stamps, for reasons which will be given later, and therefore no regret was felt or expressed that the new stamp would not conform in this respect to the majority of standard issues. It was more important, both for immediate and ultimate requirements, to obtain economically a paper of suitable composition: (1) to meet the needs of a postage stamp's career; (2) to provide satisfactory surfaces to print upon and to carry the adhesive.

For the Hejaz

The first intention was to test several likely papers in stock, to select that which conformed most nearly to the specification of the Egyptian Post Office,* and, after printing, to pass the printed sheets to the Government Press for gumming.

The Government Press, however, reported that difficulty had been experienced with its gum, and recommended instead that the stamps should be directly printed on previously gummed paper, of which it had a stock of high quality in hand for the provision of Censorship labels for resealing correspondence. This suggestion was immediately given a trial, and fully vindicated itself. The provision by the Government Press of this excellent gummed paper† has proved one of the factors without which success would not have been achieved.

In the meantime five reams of specially watermarked paper had been ordered from a first-class British firm of paper-makers, and when the success of the previously gummed paper was demonstrated, arrangements were made that this watermarked paper should be transmitted to the firm which supplied the gummed paper (who are specialists in this work), for gumming before despatch to Egypt. This paper was not a success, even the ungummed samples received being far from satisfactory, as the dimensions were not true to measure and the watermark design (a simple and bold representation of the *Ka'ba*) was unduly ragged and variable. The gumming firm reported that the paper took the gum badly owing to its containing too much rag, which latter statement was fully confirmed by the Egyptian Government Analyst.

The waste of five reams of watermarked paper is much to be regretted, but is not altogether to be wondered at under

* Drawn up in consultation between the Postmaster-General of Egypt and the Government Analytical Laboratory, and based on that of the British Government.

† Manufactured by Messrs. Samuel Jones & Co., Ltd., London.

Postage Stamps

the circumstances. The firm of paper-makers has a well-deserved reputation, and undertook the work under conditions of great pressure, largely on the representation that it was for a purpose of public policy. The order was a small one, and the paper could not be economically turned out except by hand, and it was its very virtues, assessed by ordinary needs, that rendered it unsuitable when judged as a medium for carrying a gum.

The experience, however, is not without its lessons for similar work in the future, and these seem to be that the ordinary specification for a stamp paper lays undue stress on the lasting quality of the paper, and makes insufficient provisions for its quality as a gum-carrier. For purely postage purposes it is clear that a postage stamp is of ephemeral value, and the paper of which it is composed simply requires: (a) sufficient toughness to withstand the usual liability to accidental tearing, and (b) sufficient stability to resist for a few years any noticeable deterioration or discoloration.

Data are not to hand of the normal composition of stamp papers, but the above considerations, coupled with the apparently lasting qualities of stamp collections, seem to suggest that the quality of paper used for postage stamps is better than the immediate need requires; and it would be interesting to know whether this is unintentional, or is in conscious response to the demands of philately.

WATERMARK.

It was stated above that the absence of watermark on the series was not considered a defect of practical importance, if even, under present conditions, it can be considered a defect at all. The expedient of individualizing an issue of postage stamps by means of a design incorporated in the texture of the paper, as well as by the coloured surface design, is

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unquestionably sound in principle. It has from time immemorial been considered desirable to have two strings to a bow. It is, however, desirable that both strings shall be reasonably effective, and it is on the grounds that the ordinary watermark on a postage stamp is ineffective that its utility is contested. The watermarking of paper for the purpose of individualizing is an old practice, and it was the Bank of England which first adopted the idea as a safeguard for paper of monetary value. At the present day, opinions differ as to the value of the expedient in the manufacture of paper money, but it is a cardinal principle with the upholders of the practice that the watermark design shall not be obscured by the superficial printing. A second principle that is equally accepted is that the days when a simple "recessed" watermark afforded protection have long since passed, and that a watermark, to be of value, must now be of a complex nature, built up of varying gradations of thickness.

The size of a bank-note permits the above conditions to be observed, that of a postage stamp does not; and the evil of obscuration by the surface design in the case of a postage stamp is aggravated owing to the fact that, as soon as it is affixed for use, it can no longer be viewed by transmitted light, and the watermark becomes permanently obliterated unless the stamp is again removed and carefully cleaned.

The case hardly needs elaboration. If highly complex, artistic, and clearly displayed watermarks afford doubtful protection against counterfeiting in the case of currency notes, it is obvious that the simple, crude, and obscure watermark which the relatively diminutive size of postage stamps permits, can offer no effective obstacle to the forger.

PROTECTION OF POSTAGE STAMPS.

Indeed, owing to its small size and the necessity of cheap manufacture, the technical protection that can be accorded to a postage stamp is slight.

Postage Stamps

While every care should be exercised to endow a postage stamp with such full measure of technical protection as is economically justified, it should, nevertheless, be recognized that the real and essential barriers against serious counterfeiting of postage stamps reside in their nature and use, and in the general honesty of the public.

The main safeguards of a postage-stamp issue in reality are: (1) its essential character of a pictorial receipt—as distinct from a currency medium; (2) the small value of the widely used denominations, and the restricted use of the more valuable denominations; (3) the difficulty of issuing appreciable quantities of postage stamps to the public except through the official channel of sale provided by the Post Office.

These factors are to a great extent inter-related, but their combined effect is to render stamp forging on a small scale unprofitable, and stamp forging on a large scale practically impossible, as the difficulties of issue increase in a high ratio with the quantity of the counterfeits to be disposed of.

The increasing use of the adhesive postage stamp for other purposes (*e.g.* for Old Age Pensions' receipts in England) widens the prospective field for disposal, and the lesson suggested by this is the desirability of not allowing the field of use of any one form of pictorial receipt to grow wide enough to offer sufficient temptation to the counterfeiter.

The small adhesive denominated form of receipt is too convenient to be restricted in its use to any one branch of public service, but the mere extension of the unmodified postage stamp to other purposes is, in principle, unsound, though it is both practically convenient and intrinsically harmless in the initial stages of any new demand. This aspect of the matter is touched on, as it affects the all-important question of the inviolability of an issue.

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PRINTING INKS AND CANCELLATION OF POSTAGE STAMPS.

The most obvious method of defrauding the public in the present connection lies in the re-utilization of postage stamps that have been defaced, and a great deal of ingenuity and effort has been expended in trying to achieve a really effective means of cancellation. The problem can hardly be said to have been satisfactorily solved, but the difficulties in the way of the would-be forger, previously enumerated, limit the measure of efficiency required, and the somewhat crude methods of cancellation generally in force seem to meet immediate needs. The desideratum is a cancellation that can be easily and quickly performed, and, once performed, cannot be obliterated without materially damaging or altering the appearance of the stamp. The agency usually employed is a heavy hand-stamp carrying the postmark in raised letters; this is coated with an oil carbon ink by application to a pad, and then impressed on the stamp with a sharp heavy blow, so as to drive the carbon ink well into the pigment of the surface picture.

The printing inks employed for stamp work should be of a "fugitive" character, that is to say, they should be altered by the action of any chemical re-agents employed to remove the carbon cancellation ink. Carbon is employed as being chemically very stable, cheap and readily obtainable, and as forming a bold, noticeable postmark. The heavy metal-faced stamp is used so as to abrade the surface of the stamp and drive the carbon well into the body of the fugitive pigment, so as to render subsequent separation as difficult as possible.

Lack of suitable printing ink was, as explained earlier, one of the immediate difficulties anticipated in the preparation of the first issue. Fortunately, from the recorded analyses of

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the inks stocked for map work, it was possible to select a fairly suitable blue for the first edition of the one-piastre stamp, and this was subsequently matched from England. Samples of suitable inks in other colours were cabled for, and the only real difficulty experienced was initial objection on the part of British firms to supply shades other than those employed in the current British stamp issues, although it was particularly desired, at least in the earlier issues, to depart from these.

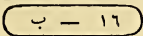
PERFORATION.

Perforation should, strictly speaking, be adjusted to suit both the strength of the paper used and the size of the stamp. With regard to the former there is plenty of latitude, and, in general practice, about sixty to seventy per cent of the paper is punched away along the intended line of minimum strength. Strict adjustment to suit the size of the stamp is, on the other hand, essential if a workmanlike appearance is to be secured, and if the stamps are to tear evenly. It is also necessary that co-ordination shall be obtained between the two sets of intersecting rows, so that there shall always be a perforation common to every pair of intersecting rows at the point of junction. With the perforating machines available in Egypt this could not be arranged, as these were merely designed to give a straight run of holes, and the series of intersecting lines at right angles were independent and unco-ordinated and, therefore, the perforations intersected each other irregularly. Later on, "rouletting" or weakening the paper along the desired lines of cleavage by means of letterpress rules was resorted to. This gives a very much better appearance to the sheet and avoids the tendency to exaggerate the perforation at the stamp corners, but the appearance of a detached stamp leaves

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much to be desired. Still later, zig-zag rouletting was adopted, which somewhat improves the appearance of the detached stamp. These methods were very laborious, and could only be utilized as emergency measures for limited issues. Under normal conditions, resort to a suitable perforating machine provides the remedy.

CONTROL NUMBER OF REPRINTS.

In order that various reprints of the stamps might readily be identified, each reprint is differentiated by means of a successive letter of the Arabic alphabet, followed by the significant figures of the Gregorian year in Arabic characters, separated from the letter by a hyphen. The whole is enclosed by a cartouche-shaped line, e.g. 

The control numbers are printed on the left-hand bottom margin of each sheet of fifty stamps. A detailed list of these, together with quantity of each reprint, is appended.

DESIGN.

The basic idea of the design suggested was that of a central panel carrying the words: مكة المكرمة *Makka el Mukarrama* (Sacred or Honourable Mecca*), the Hejira date of the issue, and the value. It was further initially ruled that the stamp (for only one was originally suggested) should be either in bright green or bright red, these being the colours of H.E. the Grand Sherif of Mecca. The value for the moment was left undecided, but for purposes of preliminary design the words *Qirsh Sâgh* (one piastre) were inserted.

The evolution of the designs is better followed by reference to Plate I. Preliminary designs and modifications

* The epithet invariably accompanies the name.

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were throughout presented in the form of blue photographic prints, and the stages of design are, with specified exceptions, put forward in the same dress as they wore when being considered.

Plate I shows the growth of this preliminary conception.

Figs. 1 and 3 consist of a plain oblong panel, with Hejira date and the assumed value inserted alternatively top and bottom. The ornament is conventional, and simply used to fill up spaces otherwise left blank.

Fig. 5 shows the corners of the central panel truncated and roses inserted in top corners.

Figs. 2, 4, and 6 are merely reversals of 1, 3, and 5, and were put forward to show the radical alteration in effect that can be obtained by this simple device.

Fig. 7 shows an attempt at a curved variation from the straight-edged panel, which, it was decided, was too florid.

Fig. 8 shows a return to the square panel, the insertion of the words *بوستة حجازية* *Bôsta Hejâziya* (Hejazi Post), and the relegation of the date (in duplicate) to the side panels.

Fig. 9 was the basis finally selected to work upon. Plate II shows the working-up of this basis. In this stage the wording : *بوستة حجازية* (*Bôsta Hejâziya*) gives way to the purer Arabic, *بريد حجازي* (*Barîd Hejâzi*) ; richer detail, drawn from original Arabic sources, is substituted for the previous ornament ; alternative corner roses, alternative backgrounds to the minor script, and alternative styles of writing for the central inscription, are all tried.

Plate III illustrates the choice of the value of the first stamp issued, and of the final building-up of its design. As mentioned earlier, it was desired that the single stamp originally asked for should be either bright red or bright green. It was now pointed out that as regards the two more commonly used European denominations (corresponding to

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the British penny and twopence-halfpenny) there was an international convention as to colouring, and as it was naturally desirable that the stamps should conform to universal usage, it was recommended that denominations of these two useful values should be issued in these colours. This was at once concurred in, and the design so far evolved was now put forward in three forms as a design either for a half-piastre stamp (نصف قرش) in red, or for a one-piastre stamp in blue.

Figs. 16, 17, and 18 show the design (a) direct, (b) reversed, and (c) with panel alone reversed, adapted for the half-piastre denomination.

Figs. 19, 20, and 21 show the same three variations adapted for the one-piastre value; Figs. 22, 23, and 24 show the previous three modifications with an alternative style of writing which, of course, was equally available for the lower denomination.

Choice fell upon the one-piastre value and the variation illustrated in Fig. 24; this was then carefully redrawn and appears in its proper colour in Fig. 25.

For purposes of comparison of colouring, Figs. 16, 17, and 18 are also given in their appropriate colour.

The main portion of the ornament of this design is taken from the details of an ancient prayer-niche in the Mosque of El 'Amri at Qûs, in Upper Egypt. The binding together of the design has been taken from various sources, all being purely Arabic.

Half-Piastre.

The first design having been adopted for the piastre stamp, it was now necessary to proceed with a design for the half-piastre.

The basic idea of a central panel with the words : مكة المكرمة (*Makka el Mukarrama*) was retained in this and other

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denominations as the characteristic of the issue. Three preliminary ideas were illustrated in Figs. 26, 27, and 28 (Plate IV), that shown in Fig. 27 being selected.

There was a certain flatness about the design, and various expedients, exemplified in Figs. 29 to 32, were resorted to with the object of introducing a greater degree of definition without unpleasant boldness. It was thought that the modification shown in Fig. 31 achieved this, and it was submitted with the three varieties of script illustrated in Figs. 33, 34, and 35 (Plate V). The last mentioned was selected, and Fig. 36 shows the design as redrawn and approved.

The detail of this design has been taken from the last page of a *Qurân* in the Mosque of El Sultân Barqûq (XIVth century), Shari' Nahhâsîn, Cairo.

FURTHER DENOMINATIONS.

Quarter-Piastre.

Demands for further denominations were in due course received, *viz.*, a quarter-piastre, eighth of a piastre, two piastres, and tax stamps of a half, one, and two piastres. The basis of the design for the quarter-piastre stamp was that rejected for the previous stamp, illustrated in Fig. 26, and again in Fig. 37 (Plate VI).

The main criticism directed against the design as submitted was that its appearance partook too much of the appearance of woodwork. There were also other objections calling for radical modification.

Figs. 38 to 42 were the earlier results of attempts to remove these objections, but none of these was felt to be satisfactory, the earlier rigidity of framework having given place to one that was loose and illogical. The framework was accordingly modified so as to be structurally reasonable, and the results are depicted with different styles of writing and varying modifications of background in Figs. 43 to 46

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(Plate VII); of these the last mentioned was selected, and is shown in Fig. 47 as redrawn and approved.

The basis of the design was adopted from the carved panels on the principal door of the Mosque of El Sâlih Talâyi', Shari' Qasabet Radwan, Cairo (XIIIth century).

Eighth of a Piastre.

The initial suggestion of the design for this stamp is shown in Fig. 48 (Plate VIII), the octagonal centre being merely the outcome of the desire to maintain this central panel throughout the issue, while varying its shape for each denomination. The initial suggestion is crude, but was considered of sufficient potential merit to be accepted. The chief criticisms that suggested themselves at this stage were: (1) that the octagon should be regular; (2) that it should be poised on an angle instead of a side; (3) that the inscriptions of country of origin and value are too prominent; (4) that the groundwork is too lace-like.

The design was therefore elaborated in alternative ways to meet these varying objections, the greatest difficulty being experienced in satisfactorily conquering the dead flat appearance of the original without entirely killing the background tracery. This end was, at least in great measure, eventually achieved, as will be seen, by giving greater prominence to the four corners and to the central panel with its wing-like extensions, while somewhat subduing the contrast between the underlying tracery and the background proper.

Figs. 49 to 56 show some of the attempts to achieve the ends aimed at and the expedients of varying ruling, and of alternative positive and negative central inscription adopted.

Of these the choice fell upon the variation shown in Fig. 54, which appears in its finally selected form in Fig. 57, the corner pieces of the design having been simplified and the central inscription rewritten.

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The orange colour in which this value was eventually to be printed made this design especially troublesome, on account of its delicate contrasts in tint.

The central ornament of the design is based on a fragment of a *Qurân* design from the tomb of El Sultân el Ghûri (XVith century), Shari' El Ghûri, Cairo. The Arabesque ornament forming the background of the design is taken from the stone-carving on the sides of the entrance arch to the Ministry of Waqfs.

One Para (One Fortieth of a Piastre).

This is a low value stamp, equal to about a quarter of a farthing in British currency, to be used as postage for newspapers, etc. The design was submitted in several variations as shown in Figs. 74 to 78 (Plate XI). The combination as shown in Fig. 78 was considered most suitable. It was redrawn in this form and submitted again with inscriptions in side panels shown upon a diagonal and also upon a vertical cross ruling, Figs. 79 and 80. That of Fig. 80, the vertical cross ruling, was accepted. Fig. 81 shows the final stamp.

The main feature of the design is that of the stucco work above one of the entrances to Cairo Railway Station.

Two-Piastre Stamp.

The suggested design is shown in Fig. 82 (Plate XII) and is almost entirely based upon portions of the first page of the *Qurân* of El Sultân Farag, 814 A.H. (1411 A.D.), which is now in the Cairo Museum of Arab Art. This design was adopted practically intact.

The continuity of the series is carried on by the use of a bold central panel, but varied in the present instance by the Kufic form of lettering, which was frequently employed for *Sûra* headings and important titles in the illuminated manuscripts of the period.

The Kufic characters were taken from a *Qurân* of the

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same century, but were slightly modified to preserve legibility on the small scale to which they had to be reduced.

The finished design is shown in Fig. 83.

TAX STAMPS.

Twenty Paras (= Half-a-Piastre), One Piastre, and Two Piastres.

In the case of these tax stamps, while maintaining the same-sized stamp, it was decided, in conformity with a common practice, to vary the appearance by making the major axis of the erect stamp vertical instead of horizontal as previously. As the Survey was very pressed at the time, and as the tax stamps were only intended for use in the interior, it was further decided to make one design serve for all three denominations, placing the value of the stamp very boldly in the central panel, and maintaining for the respective values the same colour shades as on the postage stamps proper.

While the same design is maintained in three stamps, dissimilarity in form is secured by varying combinations of positive and negative presentations of different portions of the design, as will be seen by reference to Plate IX, on which the selected design is shown in eight superficial departures from the original.

In this way, with an economy of labour in the design, which is, of course, the portion of the work which requires the greatest care and judgment, three tax stamps were obtained differing radically from the postage stamps proper, and differing quite distinctly from each other. Moreover, a matrix design is still left, capable of further utilization for additional values of tax stamps of the same series, if such be required.

The eight designs were proved in five different colours, viz., purple, blue, red, green, and orange. It was observed at this stage that each colour had a particular modification of the design which suited it best. Fig. 60 was selected for the

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two-piastre value, Fig. 63 for the one-piastre value, and Fig. 58, with solid panels replaced by mosaic ones, for the 20-para value. New drawings were then made of these selected designs and submitted again in the form shown on Plate X. Fig. 66 shows the two-piastre value as submitted. Exception was taken to the smallness of the figure ٢, both as compared with the ١ and with the ٢٠ (paras) of the smaller denomination (*cf.* Figs. 66, 69, and 71). Fig. 67 shows the stamp with the figure ٢ made larger. It was found that the heavy corners of the central panel gave rise to difficulties in printing; these were redrawn in a more open style, and the stamp was finally approved in the form shown in Fig. 68.

The one-piastre value was submitted as shown in Fig. 69, and approved except for the panels, which it was suggested would look better in mosaic style. It was finally approved as shown in Fig. 70.

The 20-para value was submitted as shown in Fig. 71. Fig. 72 shows the design strengthened by making the border surrounding the three panels solid. It was agreed this was better, as it gave a little more weight to the design. The figures ٢٠ were thought to be too large for the lower value, and the design as shown in Fig. 73, with the ٢٠ made smaller, was finally approved.

The idea of the design originated from a very old door with metal ornaments at the main entrance of El Ashraf Barsbâi, at Shâri' el Ashrafiya, Cairo.

Barîd Hejâzi is the inscription in the top panel; the bottom one bears the Arabic word *Mustahiq*, and the central space displays the value in Arabic figures and script.

DISCUSSION ON THE GENERAL TYPE OF THE STAMP.

At this point reference can perhaps be most conveniently made to some correspondence exchanged with H.H. the Emir

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and Sherif of Mecca and King of the Hejaz, on the question of the design of the stamps.

The series was originally initiated in somewhat of a hurry, as has already been explained. It is not, therefore, very remarkable that, while design was proceeding in Cairo, a tentative design was also prepared in the Hejaz. This latter was received after the first stamps had been issued, and hence the discussion with His Highness on the cardinal points to be maintained followed the completion of the earlier issues instead of preceding them, as would have been logically and normally the case.

Translations of the more important of the letters interchanged clearly explain the underlying considerations, and are more interesting than a bald résumé of the conclusions would be. They are accordingly reproduced. Before reading them, the tentative design forwarded by His Highness, which is reproduced in Fig. 84, Plate XII, should be examined. The building is a mosque on Gebel Abu Qubeis, a hill overlooking Mecca. A series of the Ottoman postage stamps current at the time should also be consulted.

Letter from H.H. The Emir and Sherif of Mecca, to the British Diplomatic Agent in Jeddah.*

“With great thanks for Your Excellency’s efforts. I have received your letter enclosing the postage stamps. After submitting them to the Director of the Telegraph and Post Office in Mecca, he has sent us the enclosed message to the writing of which we have agreed.

“With great respect,

“The Sherif and Emir of Mecca,

“(Signed) HUSEIN.

“Zu el Qa’da 5, 1334.”

*The title “King of the Hejaz” was assumed later.

Postage Stamps

Letter from the Director of the Telegraph and Post Office in Mecca.

“To His Highness the Sherif of Sacred Mecca and its exalted Emir, the Guardian of our blessings, our Master and the Master of all. May God preserve his greatness!

“The slave presents the postage stamps together with the letter concerning them which was handed to your slave. He has received them. The above-mentioned stamps are delicate in ornament and printing and good in design, only they do not contain the drawing of Gebel Abu Qubeis, and the inscription of ‘The Government of the Sherifate of Holy Mecca and its Dominions’ as was printed on the design formerly sent. If it seems suitable to Your Highness, if the glorious opinion of the Hashimite* approves, large quantities of the stamps should be printed of different prices according to the list formerly sent to Egypt, so that they may be used during the Pilgrim Season (if God wills). They should contain the above-mentioned drawing and there should appear on them, instead of the words ‘Hejaz Postage,’ the words, ‘STAMPS OF THE GOVERNMENT OF THE SHERIFATE OF SACRED MECCA AND ITS DOMINIONS.’

“As for the colours, which are said to be suited to the branches of the Postal Union, there is no harm in this, and in every case the command is to him who holds the command.

“The Slave,

“(Signed) ‘ABD EL QÂDIR.

“Zu el Qa'da 6, 1334.”

* “Hâshim” is the name of the Prophet's tribe.

For the Hejaz

*Memorandum by the Survey of Egypt for H.H. The
Sherif and Emir of Mecca concerning the Stamp
Issue for His Dominions, dated 1/10/16.*

“The principal objects kept in view in designing the three series of postage stamps already issued to the order of His Highness the Sherif and Emir of Mecca were :—

“ (1) To make it self-evident to the world that the series was not a survival or copy of the Ottoman postage stamps in any form whatsoever, but an entirely new and independent national issue which had not moulded itself on that of any other Government, least of all on that of the Ottoman Empire.

“ (2) That the design should in wording, spirit, and ornament be, as far as possible, representative and reminiscent of a purely Arab source and inspiration.

“ To achieve these two purposes all existing designs of postage stamps were swept aside, and designs never adopted before for stamps were drawn from beautiful existing specimens of Arabesque ornament. These had to be selected with care, as the printing of stamps is a delicate operation. Too intricate a pattern and too many fine lines must be avoided if a clear and pleasing impression is to be obtained, while, on the other hand, too bold a design looks coarse and rough when placed upon the small area of a postage stamp.

“ Pictures and views were intentionally avoided, for these never formed part of Arab decoration and are foreign to its art. For the same reason European lettering was, for the time being, omitted, although it is, of course, understood that the name of the originating Government and of the value of the stamp in European lettering must be added before His Highness's stamps can, after the return of peace throughout the world, take their place among recognized postal issues,

Postage Stamps

be acknowledged by the International Postal Union, and be accepted by all nations.

“It is, indeed, perhaps better to prepare for this event as soon as possible, and forthwith give the stamps all the requirements of international usage, and this is a point upon which I should like the orders of His Highness.

“When European lettering is introduced, I would suggest that it be kept to the utmost brevity, so that it can be put near the margin and interfere as little as possible with the main design of the stamps. The words ‘Hejaz Government Postage’ along the top margin of the stamp, and the value, ‘One Piastre,’ ‘Half-Piastre,’ ‘Quarter-Piastre’ (or whatever it may be), in the middle of the bottom margin, ought to be the most that should appear, if the Arabic character of the stamp is to be preserved. European lettering takes up more space than Arabic and, of course, it cannot in the same happy way be made to conform to, and be embodied with, the design.

“His Highness’s letter, dated Zu el Qa’da 5, and the interesting note of the Director of the Telegraph and Post Office in Mecca, were received too late to allow of any modification in the wording or design of the stamps if they were to be issued in time for the pilgrimage; but it has been possible to alter the wording on the covers of the books in which the stamp sheets are bound, in accordance with His Highness’s wishes.

“Mr. Ronald Storrs* also forwarded me the design sent by His Highness for trial, a copy of which I enclose. It is a very nice-looking design, and if a good photograph of Gebel Abu Qubeis were supplied to me, I could readily get a beautiful stamp made from it.

“I would, however, point out to His Highness that, beautiful as the stamp would be, it would none the less in the eyes of the world be an obvious copy of the Ottoman

* Now Colonel Storrs, C.M.G., Military Governor of Jerusalem.

For the Hejaz

postage stamps, which all consist, in exactly the same manner, of a central panel containing a view, and a surrounding border bearing the necessary postal inscription in Arabic lettering and in French.

“If His Highness desires a series of stamps of the Ottoman type, there will be no difficulty in making him these, if he will let me have a good set of photographs of the places he would like portrayed thereon, and I will most gladly carry out his wishes.

“I would, however, submit for His Highness’s careful consideration that these postage stamps will be His Highness’s silent emissaries and messengers; firstly, to all Islamic nations who are not subject to the Ottoman Turk; and secondly, to all nations of the entire world who are not the vassals of Germany. Much will be read and deduced from the character and appearance of the stamps by those who will receive them, and it would seem a pity if so rich an opportunity of emphasizing the national Arabic character of His Highness’s rule were not reaped to the uttermost.”

Letter dated Zu el Higga 25, 1334 (October 23, 1916), from His Excellency the Minister of Foreign Affairs for the Sherifian Government to the British Diplomatic Agent at Jedda.

“We have decided to accept the first issue of stamps, namely, that with ‘Mecca el Mukarrama’ in the middle of the stamp, and not to have the kind with ‘Gebel Qubeis,’ and thus then should be printed of the above kind up to the value of £1,000 of different values on the attached list.

“With the best of thanks.

“(Signed) ‘ABDALLA,

“Minister of Foreign Affairs.”

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HIGHER VALUES AND DEMAND FOR STAMPS FOR OTHER PURPOSES.

Coupled with the demand for increased numbers of postage stamps which followed the last letter came also requests for a great many varieties of stamps for judicial and administrative fees. As these were a matter of interior concern only, and as Egypt and other countries have found it not inconvenient to adopt other forms of receipt for these purposes, it was felt that this aspect of the work should be more properly postponed till after the war, or at least should be entirely subordinated to work of a military, naval, or political value.

At the same time it was thought that, as opportunity offered, designs might be roughed out for some higher denominations in case these were ultimately required.

In designing these higher values it is felt that consideration should be paid to His Highness's evident wishes to include views or other pictorial representations on the stamps. The earlier issues have now achieved their political object very successfully, and have been a material factor in carrying belief into all Islamic countries, not subject to Turkey, that the independence of His Highness is indeed an established fact.

If the higher values conform more nearly to their Ottoman prototypes, no misunderstanding can now result.

Such initial designs appear in Figs. 85, 86, and 87, Plate XII. Two of the views shown represent the courtyard of the Grand Mosque at Mecca containing the *Ka'ba*, and the third Gebel Abu Qubeis, taken from a photograph supplied by His Highness.

E. M. D.

Winter, 1917.

PLATES

Preliminary Stages of Design



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

Working Up of Preliminary Design



Fig. 10



Fig. 11



Fig. 12



Fig. 13



Fig. 14



Fig. 15

Final Selection First Stamp



Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24



Fig. 25

Half Piastre: Initial Stages



Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32

Half Piastre : Alternative Scripts



Fig. 33



Fig. 34



Fig. 35



Fig. 36

Quarter Piastre: Initial Stages



Fig. 37



Fig. 38



Fig. 39



Fig. 40



Fig. 41



Fig. 42

Quarter Piastre: Final Stages



Fig. 43



Fig. 44



Fig. 45



Fig. 46



Fig. 47

Eighth of a Piastre



Fig. 48



Fig. 49



Fig. 50



Fig. 51



Fig. 52



Fig. 53



Fig. 54



Fig. 55



Fig. 56



Fig. 57

Tax Stamps : Initial Stages



Fig. 58



Fig. 59



Fig. 60



Fig. 61



Fig. 62



Fig. 63



Fig. 64



Fig. 65

Tax Stamps: Final Stages



Fig. 66



Fig. 67



Fig. 68



Fig. 69



Fig. 70



Fig. 71



Fig. 72



Fig. 73

One Para



Fig. 74



Fig. 75



Fig. 76



Fig. 77



Fig. 78



Fig. 79



Fig. 80



Fig. 81

Two Piastres



Fig. 82



Fig. 83

Suggested Pictorial Designs



Fig. 84



Fig. 85



Fig. 86



Fig. 87

APPENDIX.

POSTAGE STAMPS

TAX STAMPS

DENOMINATION.	COLOR.	NAME OF CALLIGRAPHIST. §
2 PIASTRES	Pur	Agami Eff. Ali
1 PIASTRE	† Bl	Mustafa Eff. Ghozlan
1/2 PIASTRE	R	Agami Eff. Ali
1/4 PIASTRE	Gr	Agami Eff. Ali
1/8 PIASTRE	Yel	Agami Eff. Ali (Subsidiary Writing) Mustafa Eff. Ghozlan
1/40 PIASTRE	Bro	Agami Eff. Ali " " " " " "
2 PIASTRES	Pur	Agami Eff. Ali
1 PIASTRE	Bl	Agami Eff. Ali
20 PARAS	R	Agami Eff. Ali

PAPER USED.—ARK: None.

* Perforation vane was kept.

† The colour of ext).

§ Details of the

APPENDIX.

TABLE OF STAMP ISSUES.

August, 1916—November, 1918.

POSTAGE STAMPS

TAX STAMPS

DENOMINATION.	COLOUR.	DATE OF FIRST ISSUE AND SUBSEQUENT REPRINTS.	CONTROL NUMBER.	BLOCKS (50 STAMPS) TO PRINTED SHEET.	QUANTITY OF STAMPS PRINTED.	METHOD OF SEPARATION.	NAME OF CALLIGRAPHER. §
2 PIASTRES	Purple	20-8-17	ا — ۱۷	2	44,750	Zigzag Roulette 13 × 13	Agami Eff. Ali
1 PIASTRE	† Blue	20-8-16	Sheets numbered consecutively 1-58 in Arabic characters.	1	2,900	* Perforation	Mustafa Eff. Ghozlan
	"	20-9-16		1	19,050	* Perforation	
	"	24-10-16		1	13,600	* Perforation	
	"	23-12-16		2	49,600	Straight Roulette 20 × 20	
	"	13-5-17		2	176,050	Zigzag Roulette 13 × 13	
1/2 PIASTRE	Red	10-9-16	ا — ۱۶	1	4,100	* Perforation	Agami Eff. Ali
	"	18-10-16	ب — ۱۶	1	15,600	* Perforation	
	"	23-12-16	ج — ۱۶	1	48,850	Straight Roulette 20 × 20	
	"	13-5-17	ا — ۱۷	2	174,500	Zigzag Roulette 13 × 13	
	"	3-9-18	ا — ۱۸	2	90,000	Zigzag Roulette 13 × 13	
1/4 PIASTRE	Green	3-10-16	ا — ۱۶	1	17,000	* Perforation	Agami Eff. Ali
	"	23-12-16	ب — ۱۶	1	49,450	Straight Roulette 20 × 20	
	"	5-2-17	ا — ۱۷	2	185,000	Straight Roulette 20 × 20	
	"	6-11-17	ب — ۱۷	2	47,550	Zigzag Roulette 13 × 13	
	"	11-3-18	ج — ۱۷	2	94,400	Zigzag Roulette 13 × 13	
	"	4-8-18	ج — ۱۸	2	92,000	Zigzag Roulette 13 × 13	
1/8 PIASTRE	Yellow	5-2-17	ا — ۱۶	2	180,000	Straight Roulette 20 × 20	Agami Eff. Ali
	"	24-10-17	ا — ۱۷	2	45,950	Zigzag Roulette 13 × 13	(Subsidiary Writing)
	"	4-7-18	ا — ۱۸	2	94,000	Zigzag Roulette 13 × 13	Mustafa Eff. Ghozlan
1/40 PIASTRE	Brown	24-7-17	ا — ۱۷	2	185,800	Zigzag Roulette 13 × 13	Agami Eff. Ali
	"	8-10-17	ب — ۱۷	2	97,650	Zigzag Roulette 13 × 13	" "
	"	9-2-18	ج — ۱۷	2	193,250	Zigzag Roulette 13 × 13	" "
	"	17-6-18	ا — ۱۸	2	194,000	Zigzag Roulette 13 × 13	" "
2 PIASTRES	Purple	27-6-17	ا — ۱۷	2	184,500	Zigzag Roulette 13 × 13	Agami Eff. Ali
1 PIASTRE	Blue	27-6-17	ا — ۱۷	2	182,525	Zigzag Roulette 13 × 13	Agami Eff. Ali
20 PARAS	Red	27-6-17	ا — ۱۷	2	186,375	Zigzag Roulette 13 × 13	Agami Eff. Ali

PAPER USED.—QUALITY: White machine-made. COMPOSITION: Wood cellulose and esparto. THICKNESS: 0.07 millimetre. LOADING: 15 per cent. WATERMARK: None.

* Perforation varies, sometimes 12 × 12 and sometimes 10 × 10, as two machines were used. It is regretted that in the pressure of work no record of the difference was kept.

† The colour of the first edition of the stamp varied slightly from that of the succeeding editions close as was the match obtained from England (v. page 8 of text).

§ Details of the designs and the fair drawings were executed by Mr. A. Kirichdjian.

